



Doodle Page Digital Download

This PDF file contains 1 (one) Doodle Page. The PDF has been put together to give you options when it comes to printing. Pages and patterns that are larger than 8½x11 have been provided in two formats:



1) Full Size

If you would like to have a full size print out, take the full size pages to your local print shop and they can print it for you. All full size Doodle Pages are 11x17



2) Tiled

The tiled pages give you the option of printing the full sized Doodle Pages at home. You print the tiled pages and then assemble them to make the larger patterns.

The Doodle Page PDF files are typically laid out like this:

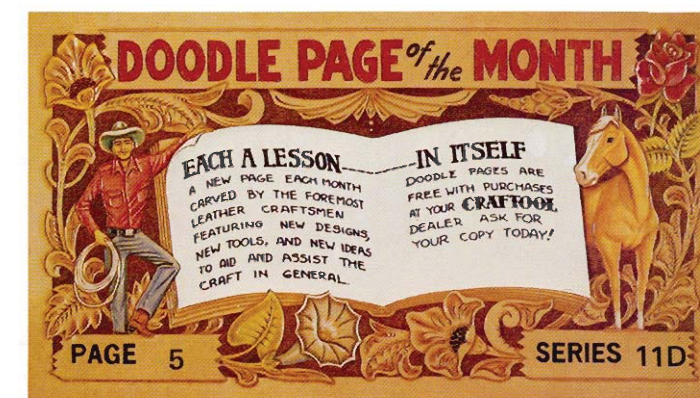
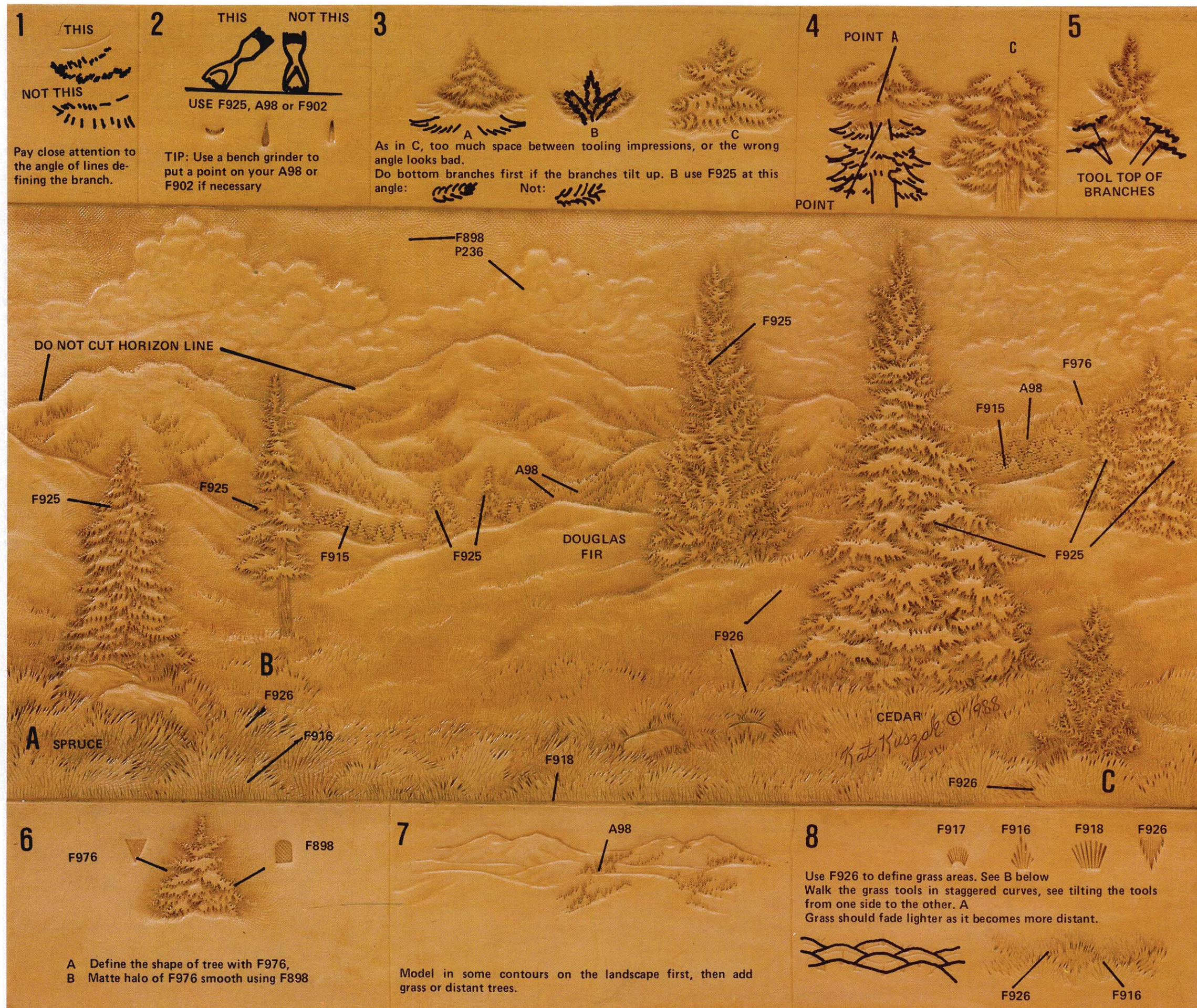
Front – full sized, front – tiled, back – full sized, back – tiled

(Some Doodle Pages do not have backs)

Please note: When printing on a home printer, the edges may get cut off. To avoid this, make sure “Page Scaling” is set to “Shrink to Printable Area” in the Adobe Reader print dialogue box. This will decrease the size of the Doodle Page a very small amount.



You may take this PDF file to your local print shop to have the full-size pages printed for your own personal use.



TIPS FOR TOOLING CONIFERS BY KAT KUSZAK

I love to tool outdoor scenes in leather. But when I was a beginner trees, conifers in particular, were very difficult to master. So I developed my own technique.

I've found that when I answer questions during a demonstration, many carvers want to hear about different ways to carve and tool trees.

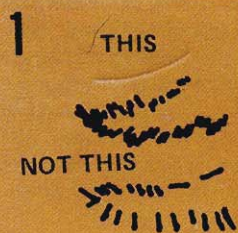
There are as many ways to carve trees as there are carvers. There are quite a few specialized tree making tools available some of which can be difficult to master. Here I offer to you a few tips to help make learning to carve conifer trees easier for you.

Draw the outline of the tree and roughly sketch in where you want the boughs to go on your tracing film. It may be helpful to actually mark in the angle along the length of the branches at which you will walk the tool. When transferring the pattern to the leather, and when tooling, it's only necessary to imply the general shape of each you don't need to copy every line exactly. See tracing pattern.

For trees with boughs drooping down such as a spruce, you may want to start tooling at the top, so your upper branches appear to overlap lower ones. See tree A. On other trees where the branches are stiffer and pointing upwards such as a Douglas Fir (see tree C) you may decide to begin tooling from the bottom up. (See 3B). Often a tree may require doing some partial tooling at both the top and bottom of the tree, then progressing to the rest of the tree to finish.

The way to tell what to tool first is to look at the real thing or at a photograph, and determine what branches are in the foreground overlapping others. These should be done first, or look as if they were.

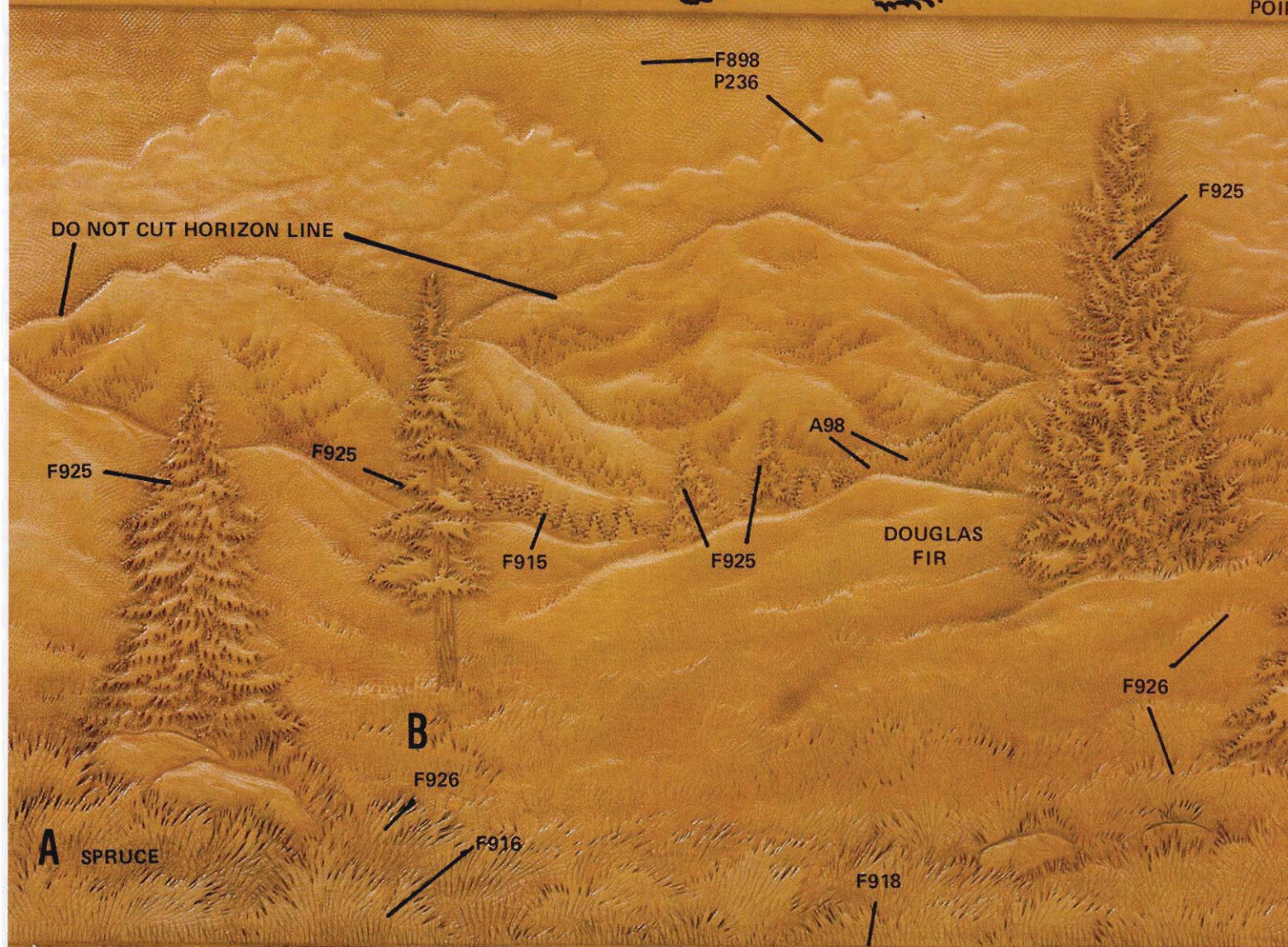
I begin by tooling the undersides of the boughs on the whole tree first. Remember to be loose and flexible when placing your tools to make foliage... the patterns are guides only, to show you the basic shape of the boughs. I like an F925 tool, leaning one tip onto the leather making the impressions, the other end tilted up. See 2. Narrow pointed tools such as A98 and F902 can also be used when careful attention is paid to the angle of the tool. See 3C Before you buy your tools, personally check each one to make sure they are properly pointed at the tips. Dull or rounded points do not create the right look. Check when buying matting tools to make sure they don't have any burs that may mar the surface of the leather and spoil the affect. I start at the tip of the bough, and walk the tool working in staggered curves to create the sweep of branches. (see 3A) Carefully space the tool impressions when walking it : not too far apart, too close together, or to perpendicular. See 3A and 3B. Branches tilting upwards may require tooling both the top and undersides of the branches before continuing. See 3B.



Pay close attention to the angle of lines defining the branch.



TIP: Use a bench grinder to put a point on your A98 or F902 if necessary

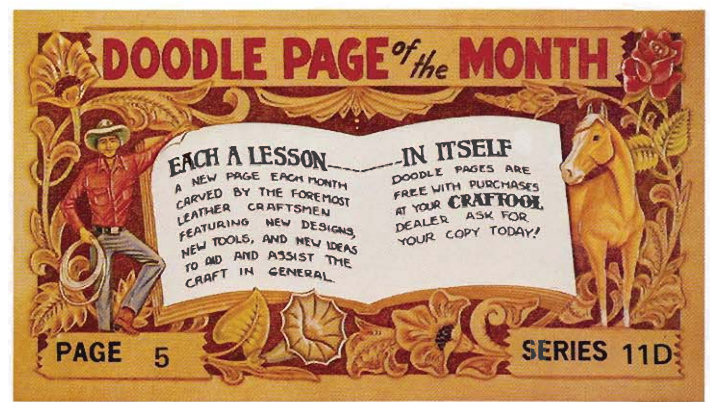
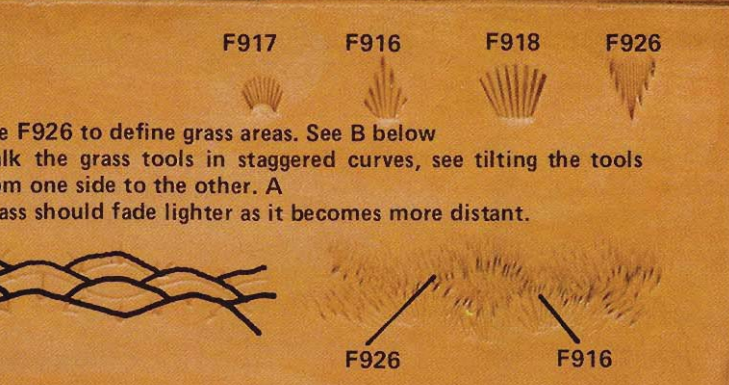
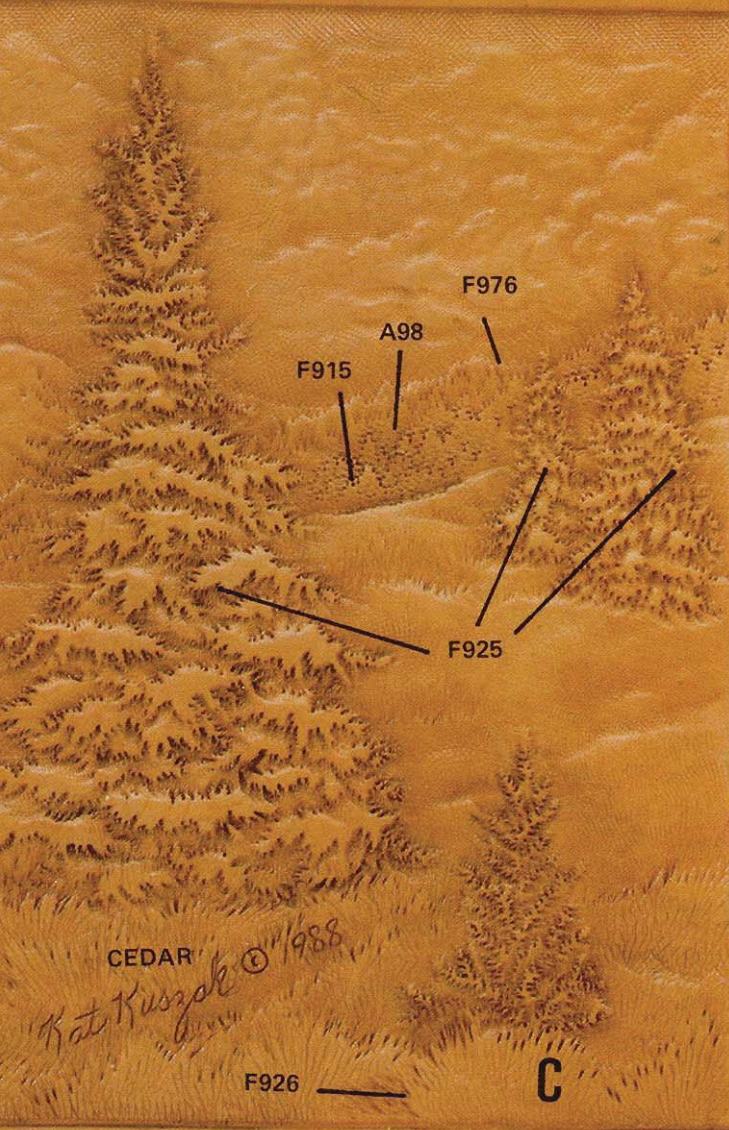


A Define the shape of tree with F976,
B Matte halo of F976 smooth using F898



Model in some contours on the landscape first, then add grass or distant trees.

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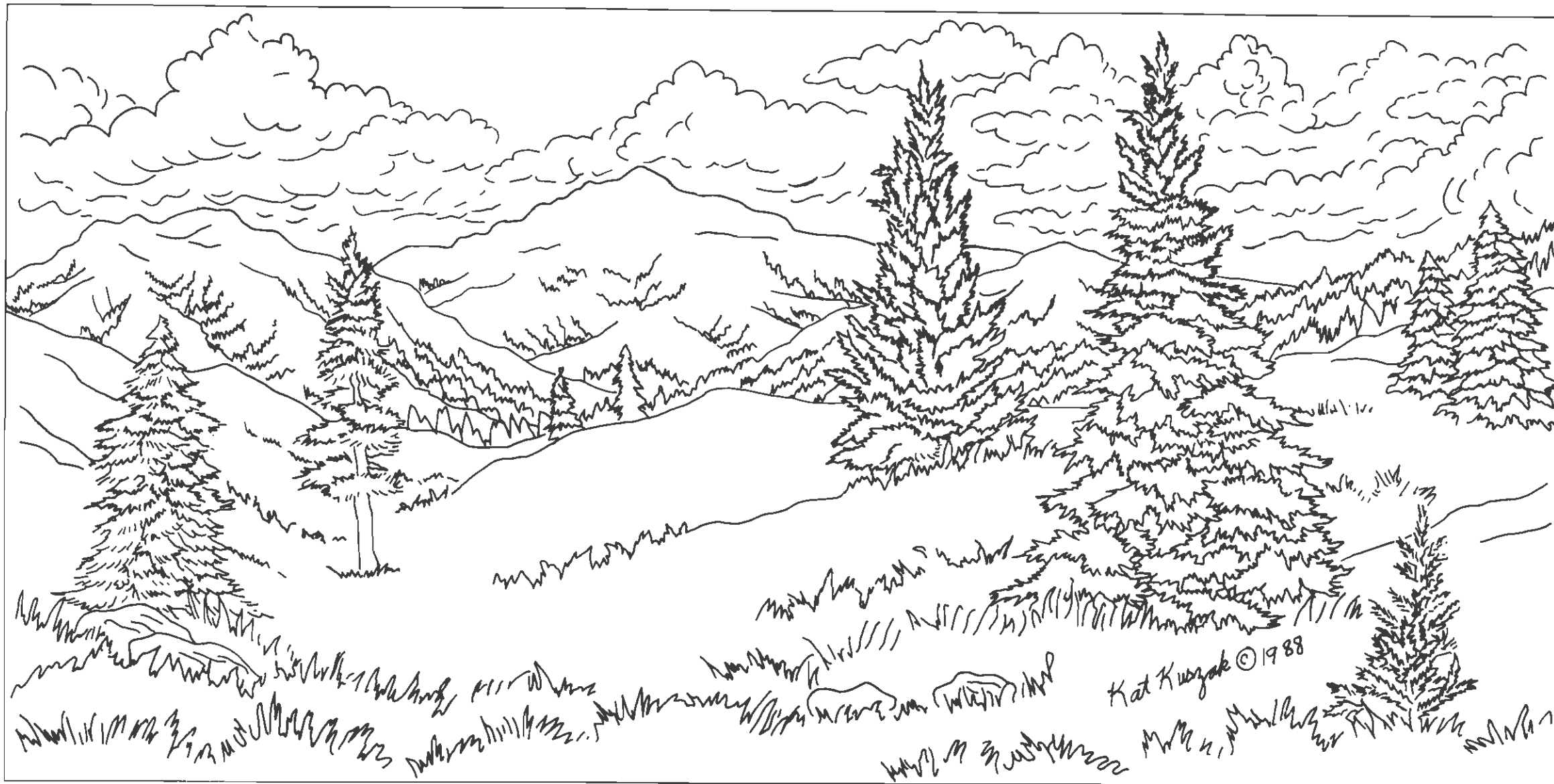
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NOTE

The first three Doodle Pages of the new series were labeled wrong. Instead of Series 10E, we should have put Series 11D. This has been corrected on page 4 of this series.

We are sorry for any inconvenience this has caused you.

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Where the tree trunk shows through the foliage, using the mentioned tools bevel under the branch overlapping the top of the trunk (see 4 point A) and bevel the top of the branch at the bottom of the area of showing trunk. See 4 point B. Using either a modeling spoon or a beveler or matting tool, eliminate the halo left by the tools, evening out the leather where the exposed trunk will go. Then tool and texture the exposed trunk using your choice of modeling spoon, swivel knife, etc. Bevel outside edges of trunk, and tool in any branches showing behind it. See 4C.

Use F925 or F902 and walk it to create the tops of branches and the top point of the tree if you haven't already tooled it. See 5.

Use textured F976 around the outside of tree to define it's shape. Tool into the halo left by the tool that you used to make the boughs. Don't overlap the matting tool onto the branch itself unless you want to change the shape of the tree. See 6A Then I use F898 (or any of the other checked matting tools) to matte and smooth away the halo of F976. See 6B Distant trees can be textured in by using F925, and defined by walking and staggering any of the following tools: F871, F872, F976, A98, A117. or A104. Work in tiers from the foreground back. More realism and depth may beachieved by using pear shaders or a modeling spoon first to put in contours on the landscape, then add the distant trees and mountains. See 7.

I like to use F916, F918, and F926 for the grass, and using my swivel knife for any decorative cuts. I work from the foreground back, using F916 or F918 walked in fan shaped staggered curves, walking the tools back and fourth, changing the angle as I go from right to left, and left to right . See 8.

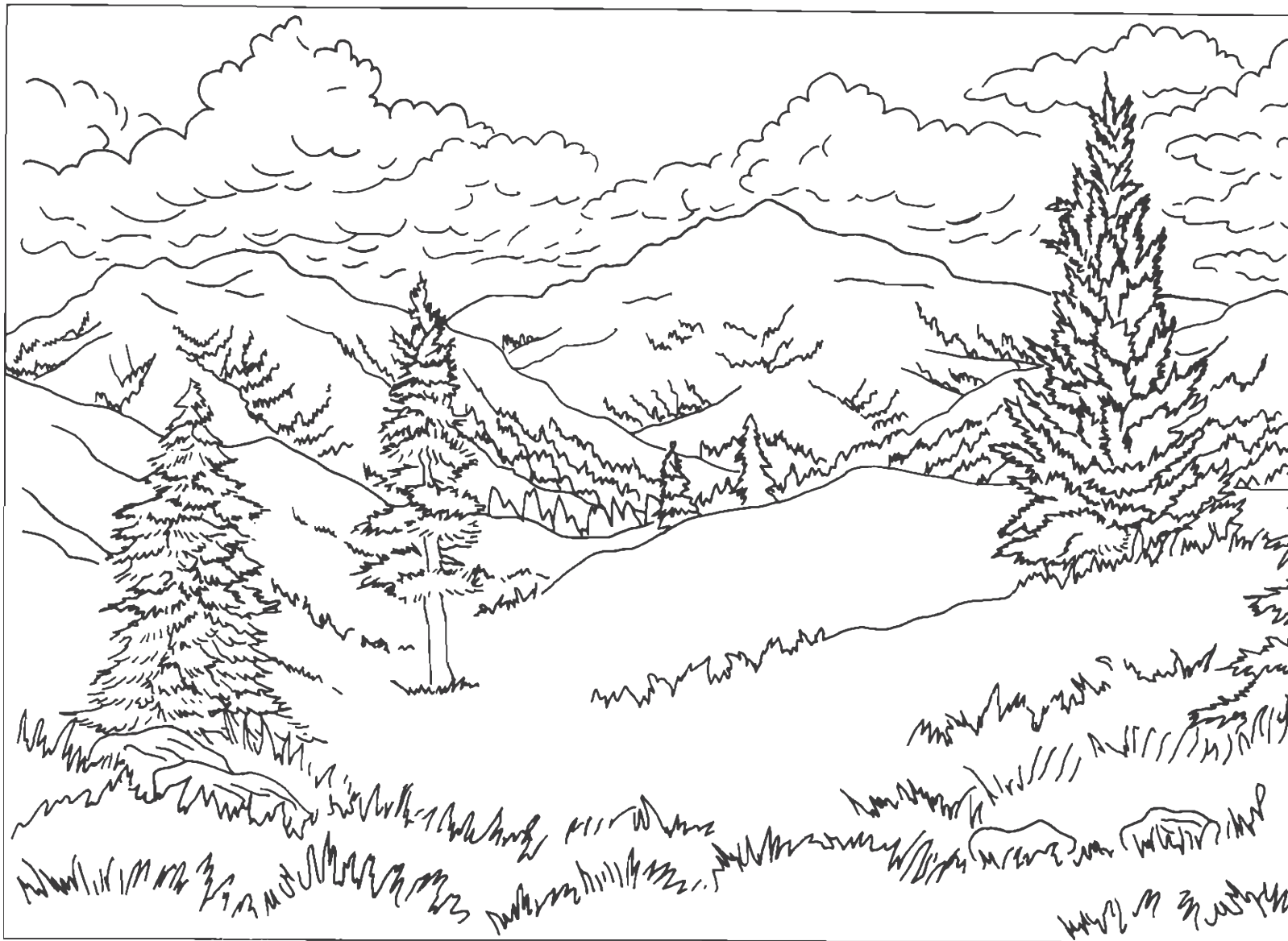
As you get more experience, you'll determine for yourself what works best for you. and develop your own style and way of tooling.

For more information on figure landscape carving, Al stohlman has some excellent reference books. I would also recommend attending the demonstrations at various guild meetings and the leather shows to watch other leather carvers in person. Demonstrators are always pleased to answer specific questions you may have. The more carving styles you are exposed to, the sooner you'll be confident in your own carving style.

Keep an open mind, and I wish you " Good Carving"!



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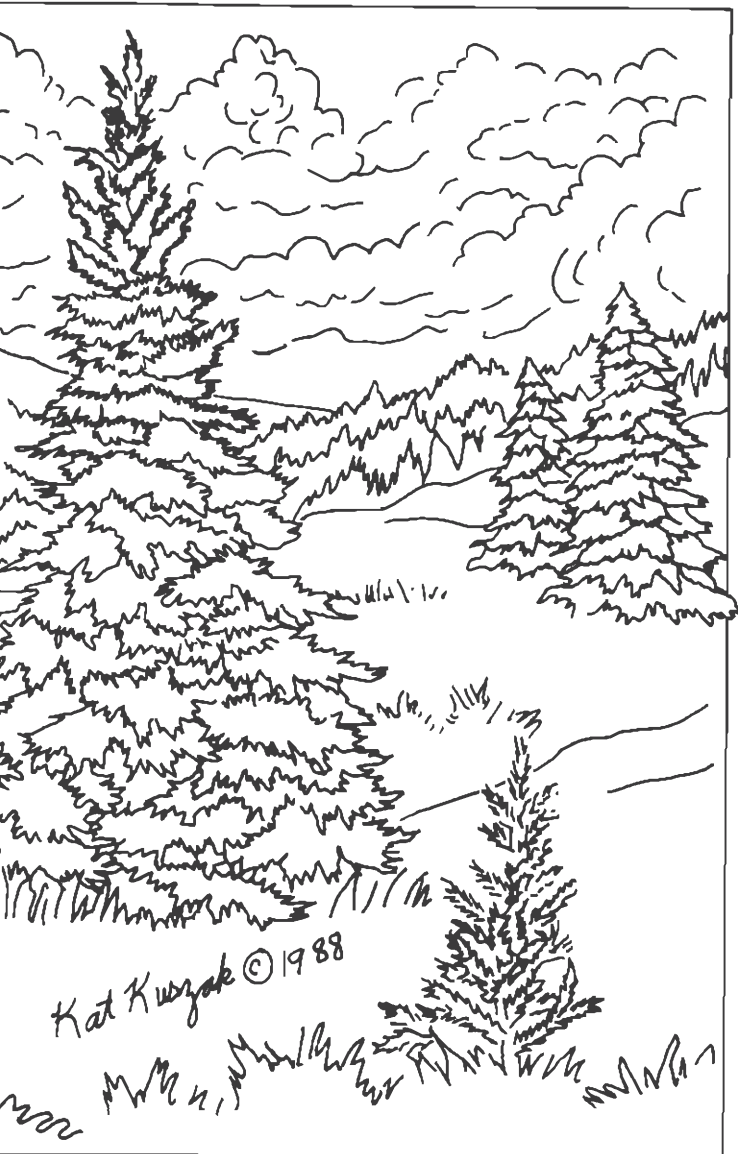
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